



THE

Norfolk Harmony ---- No. 4.

BEING

AN ORIGINAL COMPOSITION OF ANTHEMS AND SET PIECES:

WITH

A Variety of METRES and AIRS suitable for DIVINE WORSHIP, and for the Use of Musical Societies:

CONSISTING OF THREE AND FOUR PARTS.

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A concife Introduction to the Grounds of Music.

BY SAMUEL CAPEN

BOSTON:

PRINTED BY MANNING AND LORING, FOR THE AUTHOR......Nov. 1805.



MY359,116

District of Massachusetts, to wit:

BE IT REMEMBERED, That on the twelfth day of November, in the thirtieth year of the Independence of the United States of America, Samuel Capen, of the faid District, hath deposited in this office the title of a Book, the right whereof he claims as Author, in the words following, to wit: "The Norfolk Harmony----No. I. being an Original Composition of Anthems and Set Pieces; with a Variety of Metres and Airs suitable for Divine Worship, and for the Use of Musical Societies: consisting of three and sour Parts. To which is added, a concise Introduction to the Grounds of Musical-By Samuel Capen."

In conformity to the Act of the Congress of the United States, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned;" and also to an Act, entitled, "An Act supplementary to an Act entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the Prints thereof to the Arts of Designing, Engraving, and Etching Historical and other Prints."

N. GOODALE, Clerk of the District of Massachusetts.

June 3,1909



P R E F A C E.

1 HE author of the following sheets, having composed a number of anthems, airs, &c. more to gratify his own curiofity, and for personal amusement, than with a view of presenting them to the public; has, however, been induced to risk a small pamphlet, to take its fate amidst the numerous authors, and great variety of music, flowing in from every quarter. If it should meet with that approbation and fuccess which an author naturally wishes, it will be an encouragement to bring forward No. 2, at some future and not far distant period. In the following pieces, the author has not rigidly adhered to the admired rules of composition; nature has been his guide, and art his assistant; he never has been over fond of introducing discordant strains, to render others more agreeable. In his opinion, singing and vociferation are different things. He has ever been an admirer of foft music, which, as Mr. Holden most happily expresses it, "is always accompanied with graceful motion, just expression, proper accent, and captivating harmony."

A concise Introduction to the Grounds of Music.

GAMUT.



There are but two femitones in an ostave, viz. from mi to faw and from law to faw: Above mi are faw fol, law, faw, fol, law, and below mi are law, fol, faw, law, fol, faw, and then comes mi.

The natural place for mi is in B.

If B be flat, me is in E.

If B and E be flat, mi is in A.

If F and C be flatp, mi is in C.

If B, E and A be flat, mi is in D.

If F, C and G be flatp, mi is in G.

If B, E, A and D be flat, mi is in G.

If F, C, G and D be flatp, mi is in D.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demifemiquaver. Notes.

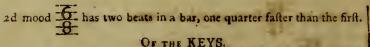
The semibreve is twice the length of the minim, the minim of the crotchet, the crotchet of the quaver, the quaver of the semiquaver, and the semiquaver of the demissemiquaver; therefore, the length of time contained in the semibreve is equal to thirty-two demissemiquavers. Rests are notes of silence, which signify that you must keep silence so long a time as it takes to sound the notes they represent.

A stave = is the five lines with their spaces, on which the notes are written.

Ledger line is added to the stave when notes ascend or descend a line above or below.

A flat b finks a note half a tone. A sharp * raises a note half a tone. A natural 4 restores a note to its primitive sound. Point of addition ___ adds one third to the length of the note. Repeat ___ shews what part of the tune is to be fung over again. Choofing give the performer liberty to fing which he pleafes. Figures 1, 2, set over the two last notes of a tune, shew that the note under figure 1 is fung before the repeat, and the note under figure 2 is fung the second time, omitting the note under figure 1; but if the notes are tied together with a flur, they are both to be fung after repeating. Figure 3 reduces three notes of any kind to the length of two. Marks of require the notes over which they are placed to distinction ____ be fung distinct and emphatic. A hold of shows that the note over which it is placed should be founded longer than common. fignifies that all notes flurred or tied A flur or tie together should be sung to one syldivides the time into equal parts.

A' double bar shows the end of a strain. A close III shows that the tune is ended. COMMON TIME MOODS. has four beats in a bar, two down and two up, one fecond each. 715 has four beats in a bar, two down and two up, one - quarter quicker. or has two beats in a bar, one down and one up, one fecond each. -g- has two beats in a bar, performed one third quicker than allegro. TRIPLE TIME MOODS. 3- has three beats in a bar, two down and one up, one -2 - fecond each. 2d mood 3 has three beats in a bar, two down and one up, about one quarter faster than the first. 3d mood Thas three beats in a bar, two down and one up, one 8- quarter faster than the second. COMPOUND TIME MOODS. Ist mood has two beats in a bar; the same as allegro.



There are two keys in music, the sharp or major key, and the flat or minor key. If the last note in the bass be next above mi, it is a sharp key, and if next below mi, it is a slat key.

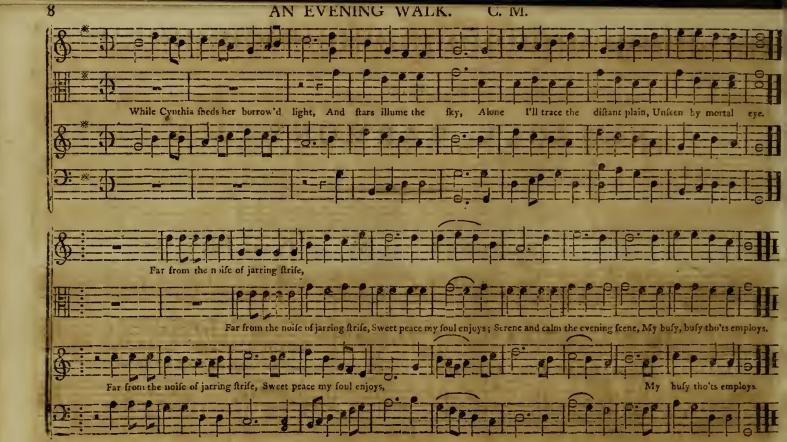


LESSONS FOR TUNING THE VOICE.

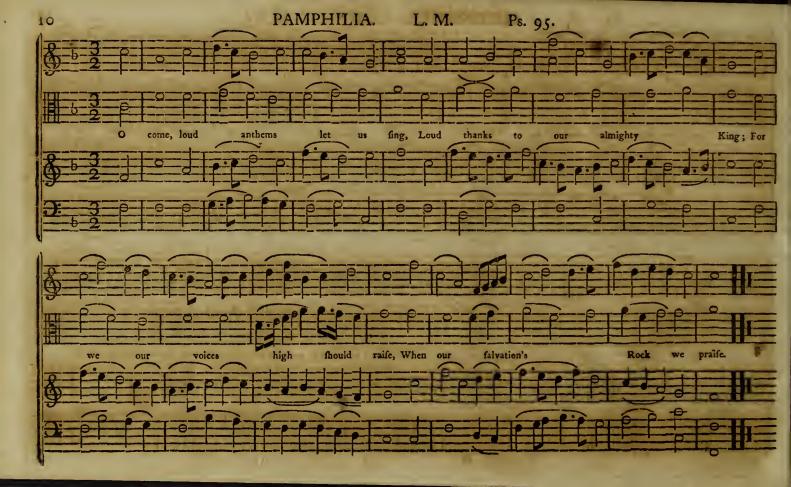


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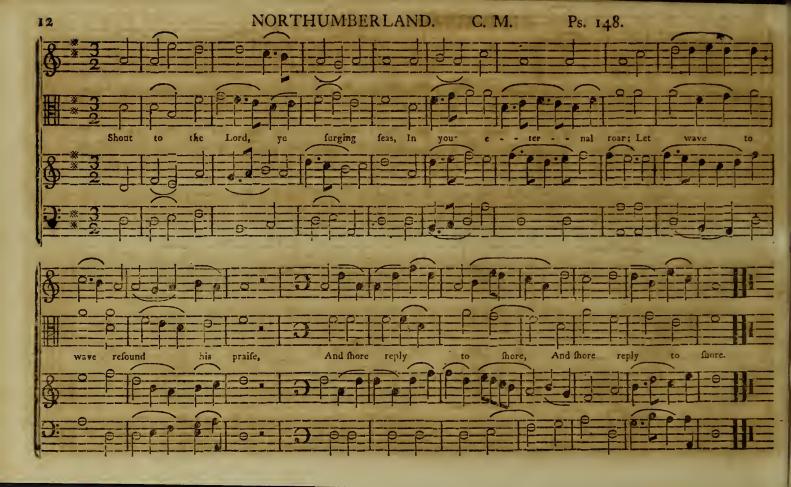


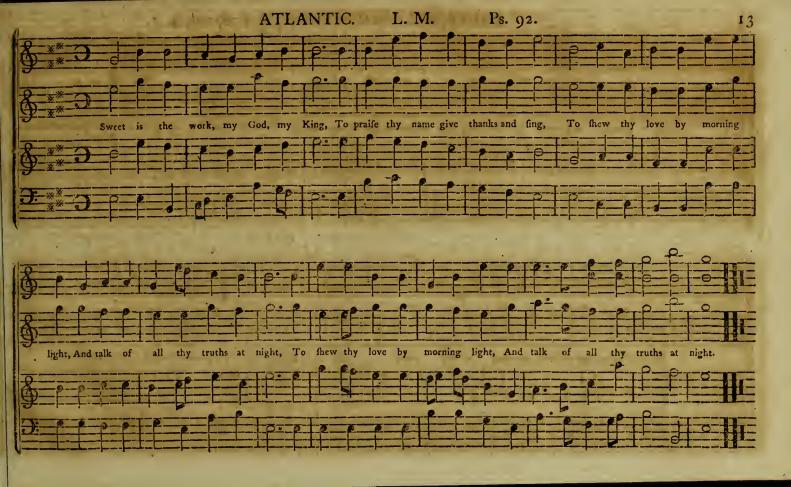


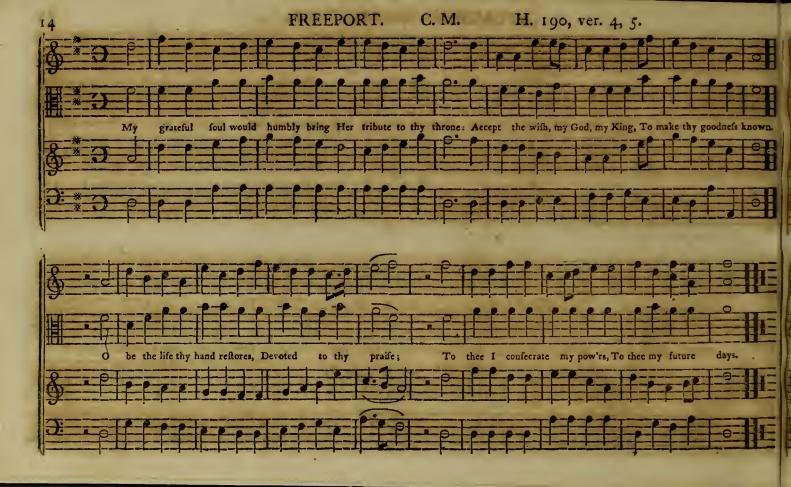






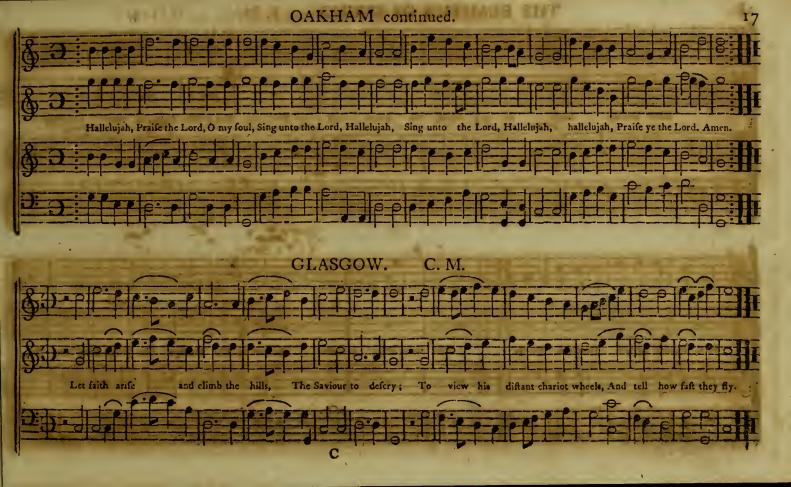






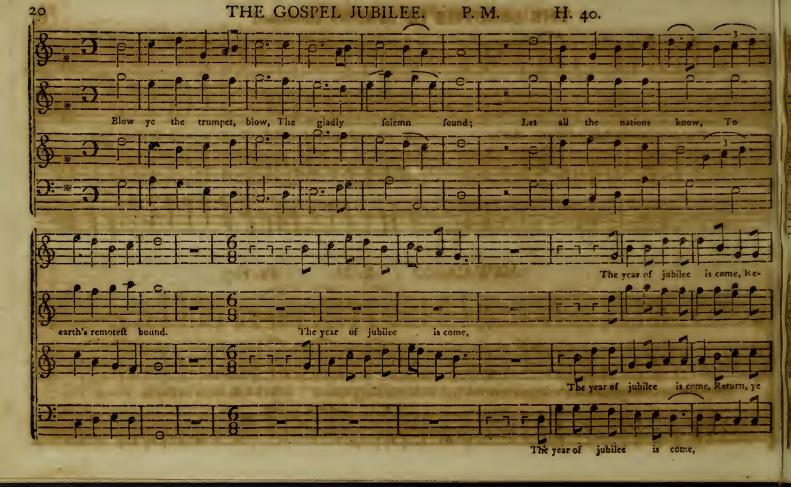










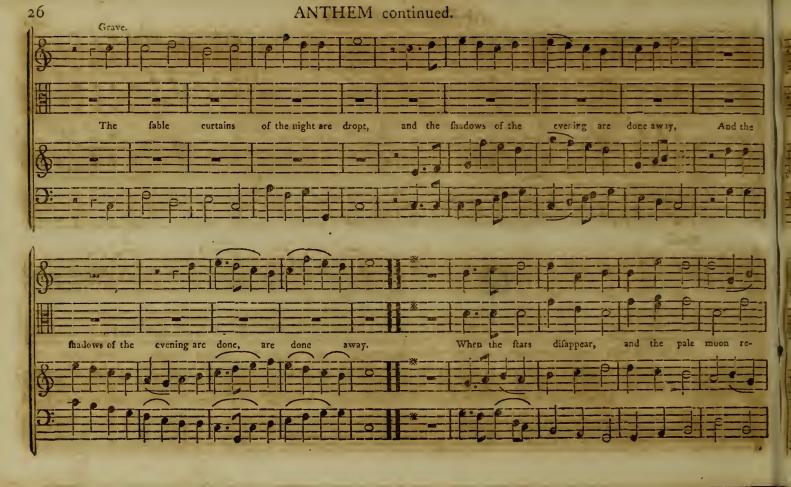


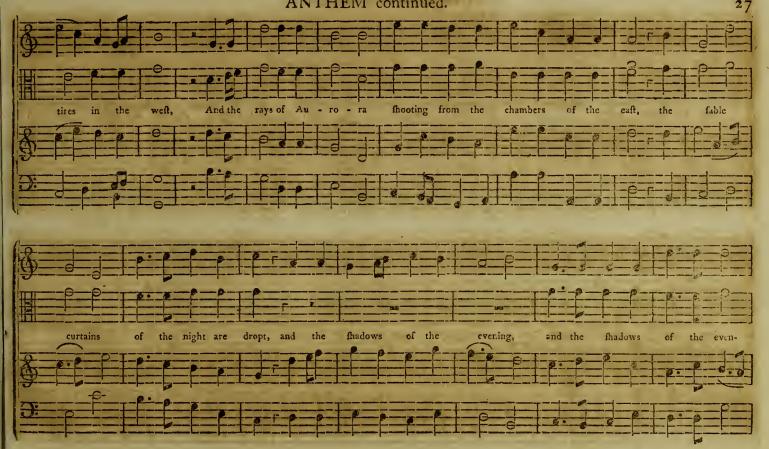


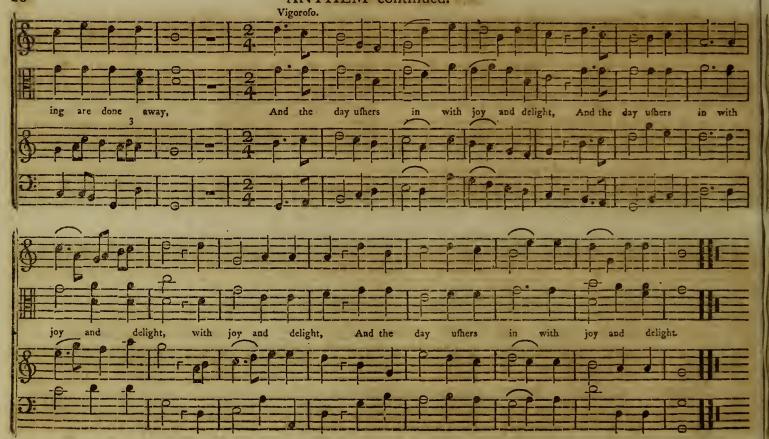


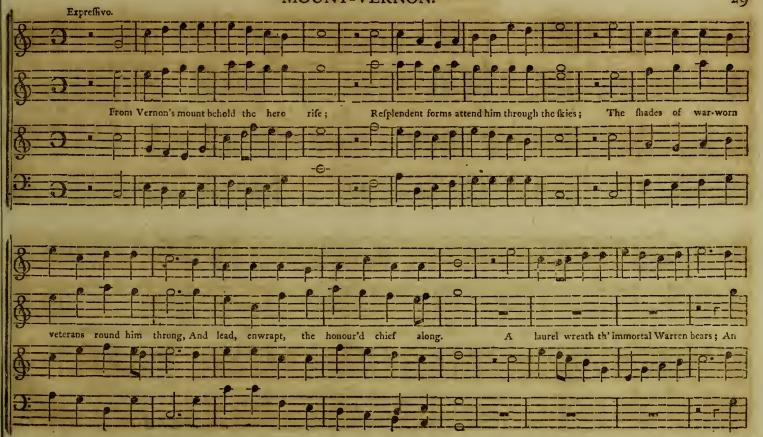


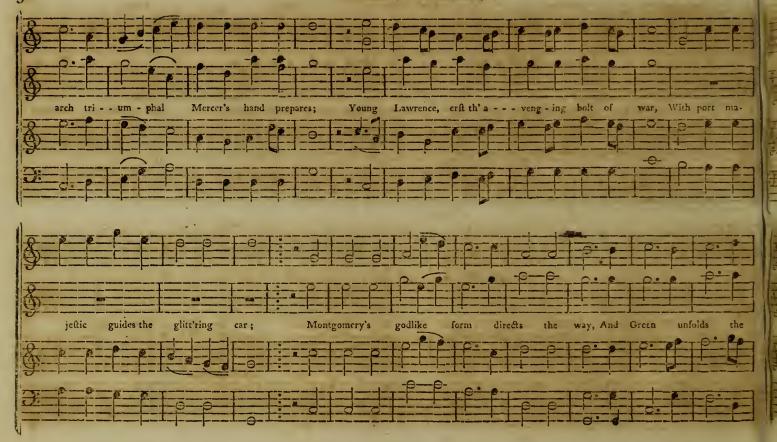


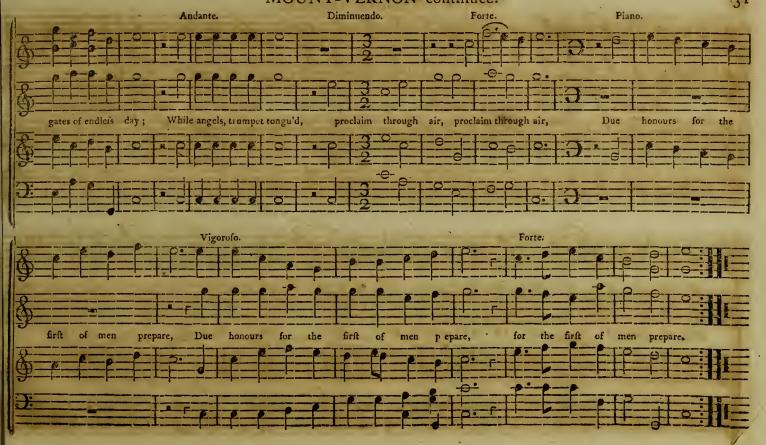




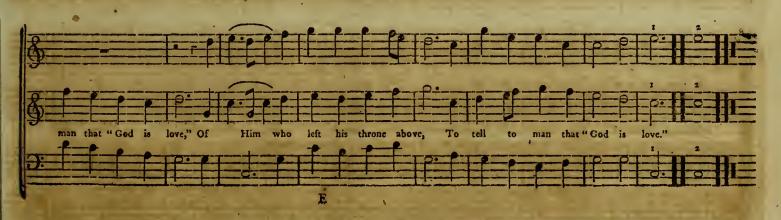


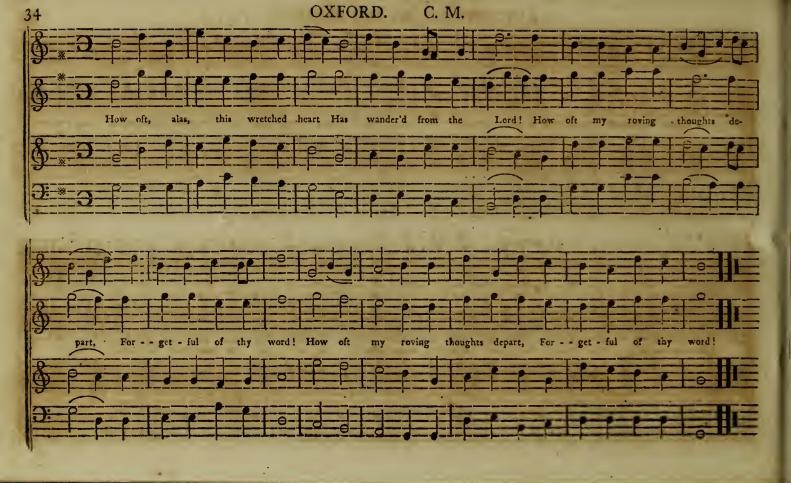




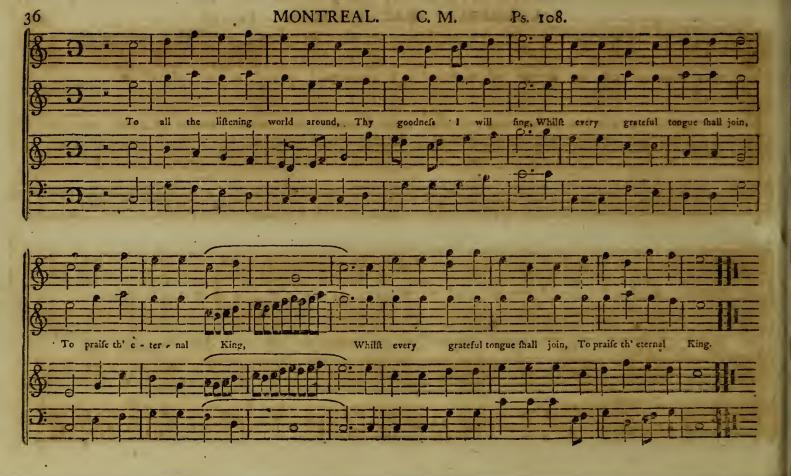




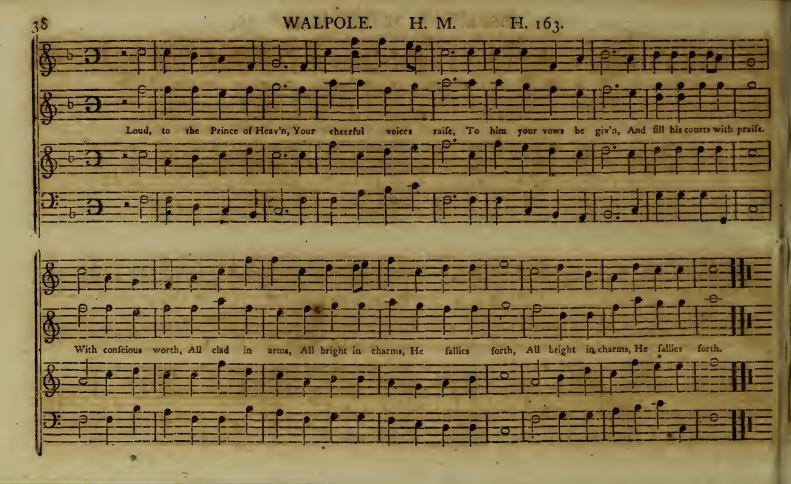






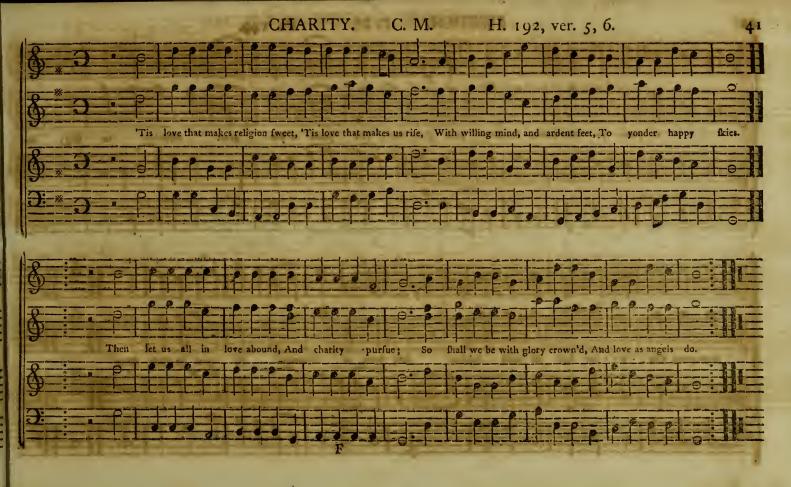


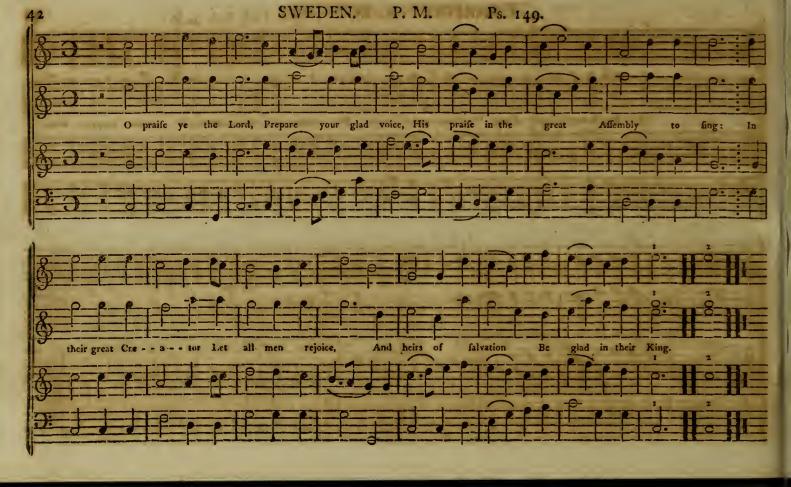


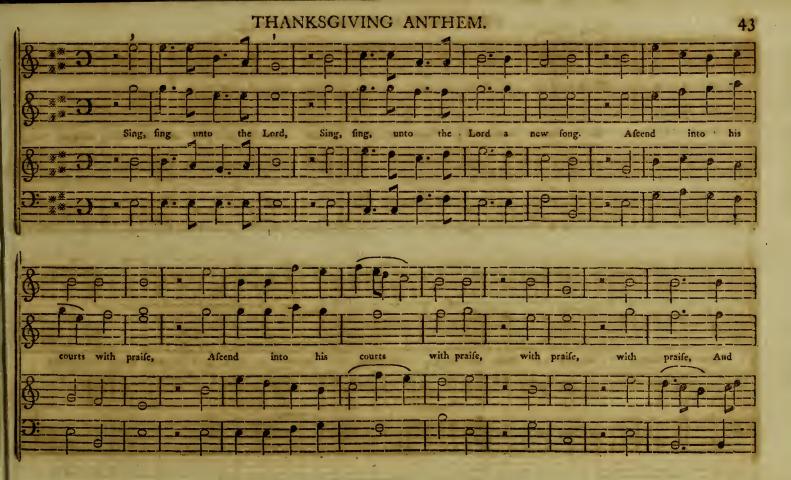


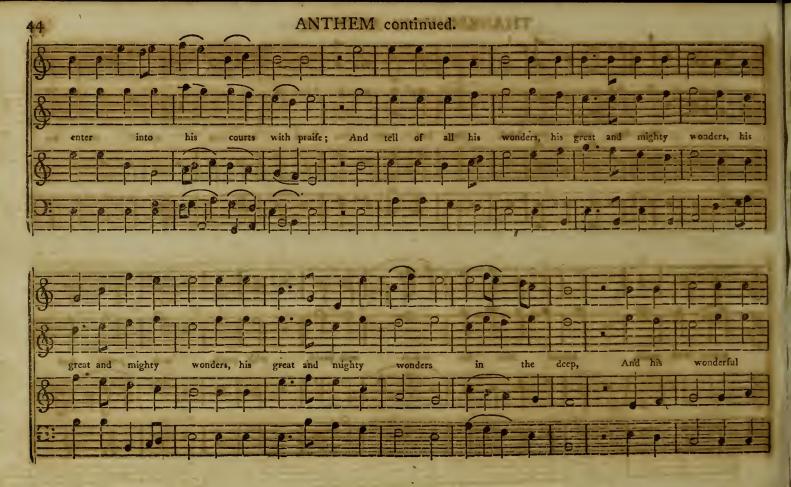






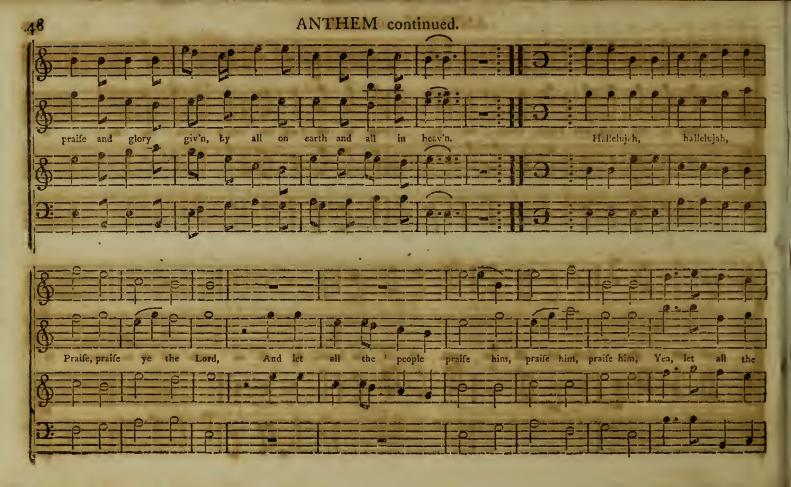




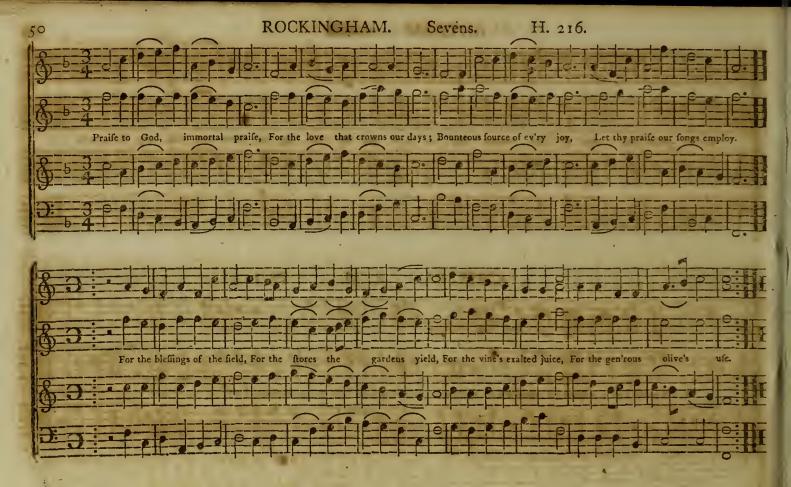
















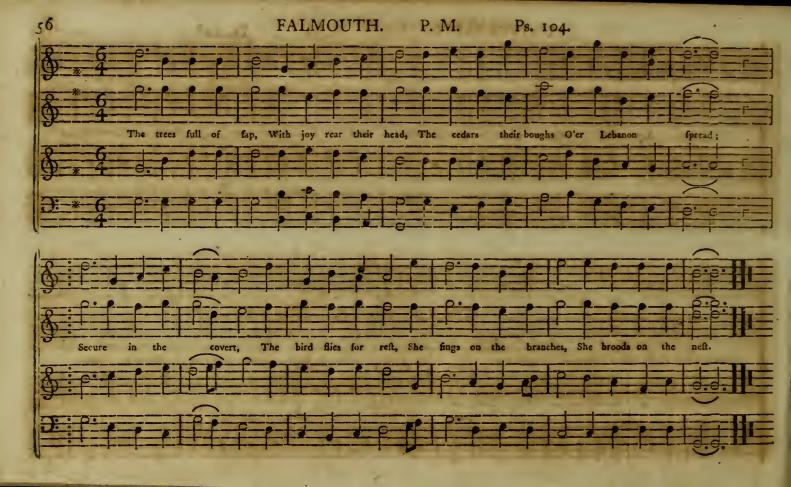
Whose breast expands with gen'rous warmth, A stranger's wo to feel, And bleeds, in pity, o'er the wound He wants the pow'r to heal.



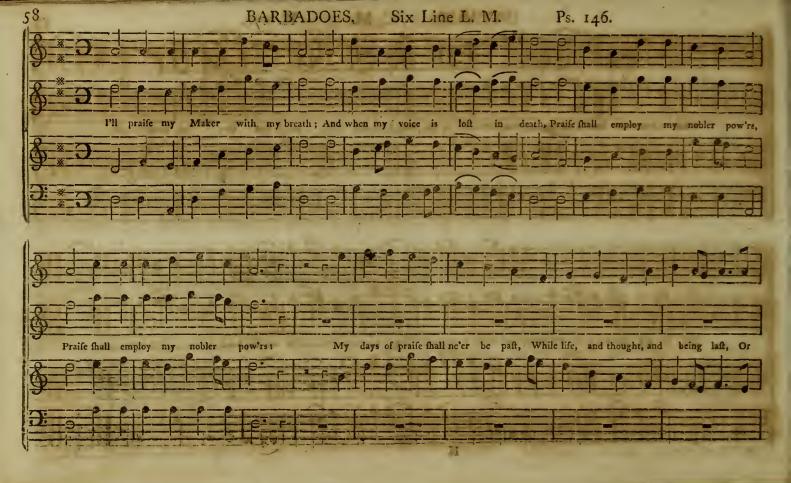


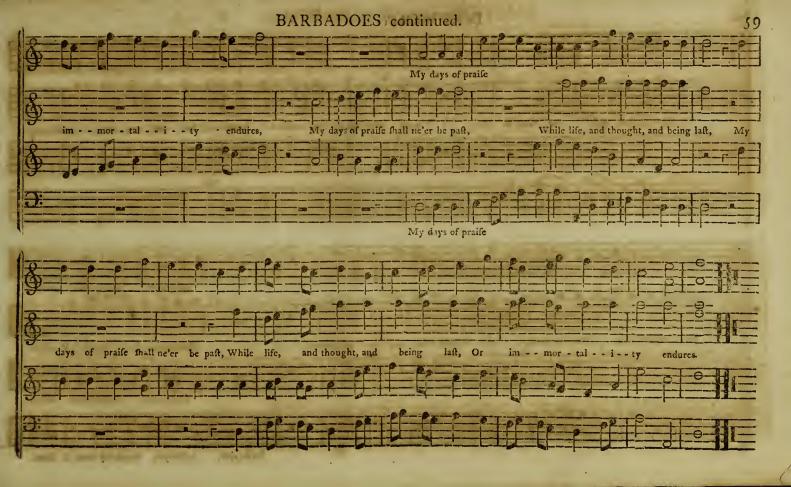


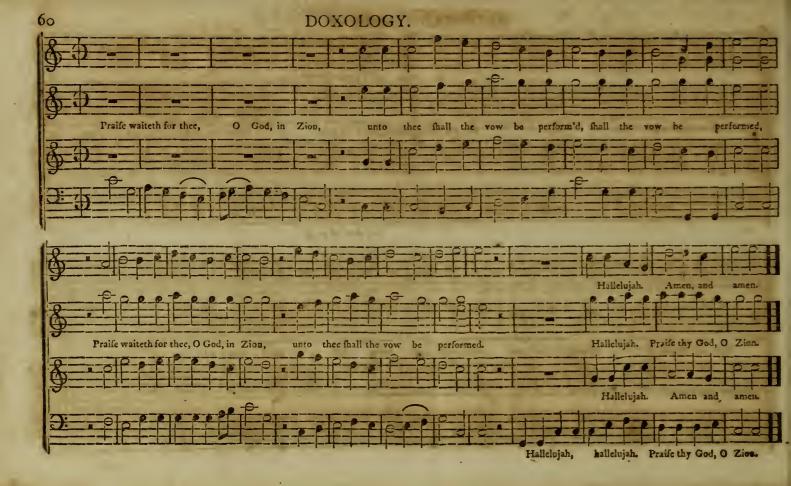




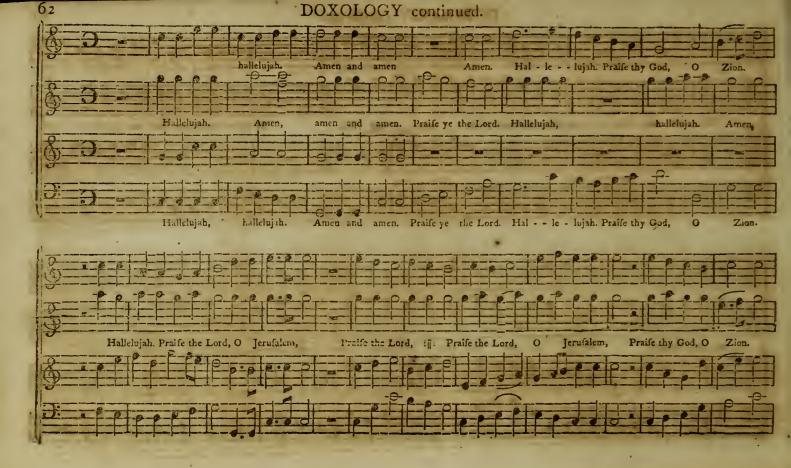












I N D E X.

| | | | | | Page. | NEVER NEW YORK | Page |
|---------------------|-----|------------|--------|---|-------|--|------|
| AN Evening Walk, | - 2 | C. M. | | - | 8 | New-Cafco, - L. M | 19 |
| Atlantic, - | -1 | L. M. | | - | 13 | Norfolk, L. M | 33 |
| Augusta, | - | Six Line 1 | L. M. | - | 35 | North-Haven, - C. M | 32 |
| Baltimore, - | - | L. M. | | - | 7 | Northumberland, - C. M | 12 |
| Barbadoes, - | - | Six Line I | L. M. | - | 58 | Ontario, C. M | 57 |
| Beauties of Spring, | - | P. M. | | - | 18 | Oxford, C. M | 34 |
| Benevolence, - | - | C. M. | - | - | 51 | Pamphilia, L. M | 10 |
| Charity, | - | C. M. | | - | | Rehoboth, L. M. or P. M | 52 |
| Chelfea, | - | L. M. | - | - | 49 | Rockingham, Sevens | 50 |
| Columbus, - | - | S. M. | - 1- | - | 9 | Sweden, P. M | 42 |
| Dove, | - | C. M. | - | - | 39 | Tennessee, C. M | 40 |
| Edinburgh, - | - | L. M. | - 1 | - | 11 | Universal Praise, S. M | 55 |
| Effex, | - | C. M. ` | • ' | - | 37 | Walpole, H. M | 38 |
| Falmouth, - | - | P. M. | en ,en | - | 56 | The state of the s | |
| Freeport, | - | C. M. | - | - | 14 | ANTHEMS, &c. | |
| Glafgow, - | - 2 | C. M. | | - | 17 | ANTILLIU, etc. | |
| Gospel Jubilee, - | - | P. M. | • | - | | Oakham. A Song of Praife, | 15 |
| Greenland, - | - | C. M. | - | - | | Anthem. Unto thee have I cry'd, | 23 |
| Lynn, | - | C. M. | | - | 22 | Mount-Vernon. An Ode | 29 |
| Milford, - | - | L. M. | | - | | Thankfgiving Anthem, | 43 |
| Montreal, | • | C. M. | | - | 36 | Doxology, | 60 |
| | | | | | | | |



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E. F. L. Birdon. FEB 23 1910

